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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIV

NEW YORK, MARCH, 1929

NUMBER 3



EXHIBITION OF AMERICAN INDUSTRIAL ART SHOWING CENTRAL  
GARDEN FEATURE DESIGNED BY ARMISTEAD FITZHUGH

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH, 1929  
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## MARCH CONCERTS

The series of symphony concerts conducted by David Mannes, of which two were held on March 2 and 9, will be continued on Saturdays, March 16 and 23, at 8.00 p.m. These concerts are due to the generosity of three Trustees, Charles W. Gould, Edward S. Harkness, and Henry Walters, and of Frederick A. Juilliard.

## THE ARCHITECT AND THE INDUSTRIAL ARTS

### EXTENSION OF THE EXHIBITION OF AMERICAN INDUSTRIAL ART

Through the generous coöperation of the lenders—the collaborating firms and designers—the present exhibition of contemporary American design, the eleventh in the Museum series of exhibitions of American industrial art, will remain on view through the spring and summer months, closing on Monday, September 2. This extension is in response to the very general interest aroused by the exhibition.

### POSTPONEMENT OF THE PERSIAN EXHIBITION

The continuation of the Exhibition of American Industrial Art, announced above, makes it necessary to postpone indefinitely the Exhibition of Persian Art, originally planned to be held late this spring.

### FREE ART IN THE TARIFF

The Museum Trustees at their February meeting unanimously adopted a resolution opposing any change in the present tariff, which puts on the free list painting, statuary, etc., as well as antiquities over one hundred years old. It seems incredible and even pathetic that after the battle for free art was fought and won over twenty years ago any effort should now be made to bar out the art of other countries by tariff, yet some artists have appeared in Washington before the Ways and Means Committee and advocated a duty on paintings, thus seeking to undo what their fellow artists of twenty years ago were helpful in accomplishing.

Art, like music and science and education, is essentially international. Every country should welcome the stimulus of the art of other countries to develop its own art. Every civilized and uncivilized country does so now. Some try to prevent their art treasures from going out. None seeks to prevent the art treasures of other countries from coming in.

Art was made free in our tariff by a consensus of opinion from educators, artists, art museums, and the general public. Nothing short of preponderating public opinion should erect a tariff wall against it. The only reason given for the existence of a tariff at times in the past has been that art was a "luxury of the rich" and, therefore, taxable for revenue purposes. That reason has ceased to exist, for art has now become through our many museums and art collections a necessity of the poor. American art is not an infant industry which needs coddling by a tariff.

ROBERT W. DE FOREST.

### EXHIBITION OF AMERICAN CONTEMPORARY DESIGN

Various efforts have been made since the Paris Exposition of 1925 to bring to our public an understanding of the modern movement in applied art that has developed so vigorously in Europe during the past thirty-five years. These efforts, in which both museums and department stores have joined, have displayed many examples of furniture and other decorative material from across the water. To these have been added, in growing numbers during the last year or two, examples of American design. In the exhibit now on view in the Museum gallery we have, for the first time, a series of complete interiors planned for American conditions by a number of distinguished American designers intimately acquainted with American needs and taste. The responsible persons are, in each case, architects of distinction identified with important achievements in modern design. They have worked in intimate coöperation with manufacturers in developing the present showing.

Such an alliance should in itself go far to demonstrate that sane and sound contemporary design is not a medium for advertising eccentricities, but a rational and serious effort to meet the everyday needs of our times. The results prove the wisdom of the effort. Here is a series of rooms fairly comprehensive in type, save the unfortunate omission of a living room, each of which, with perhaps one exception, has

been planned first of all with critical study of functional requirements, and developed in a spirit of simplicity and practicality that is the first essential of true modernism.

With this fundamental emphasis and with the artistic talent that has been brought to bear, it is but natural that aesthetic effects have been achieved mainly as a result of structural and spatial dispositions. The decorative imagination, on the other hand, has had play in the treatment of flat surfaces of walls and floors and is manifest in charming but restrained developments in textiles, glass, and mosaic.

Furthermore, the ensembles almost uniformly present color harmonies of very agreeable quality. Here, it seems to me, exceptional credit is due, for our designers have achieved a success notably lacking in the old-world creations at the Paris Exposition, where room backgrounds rarely were in pleasant relation with the contents.

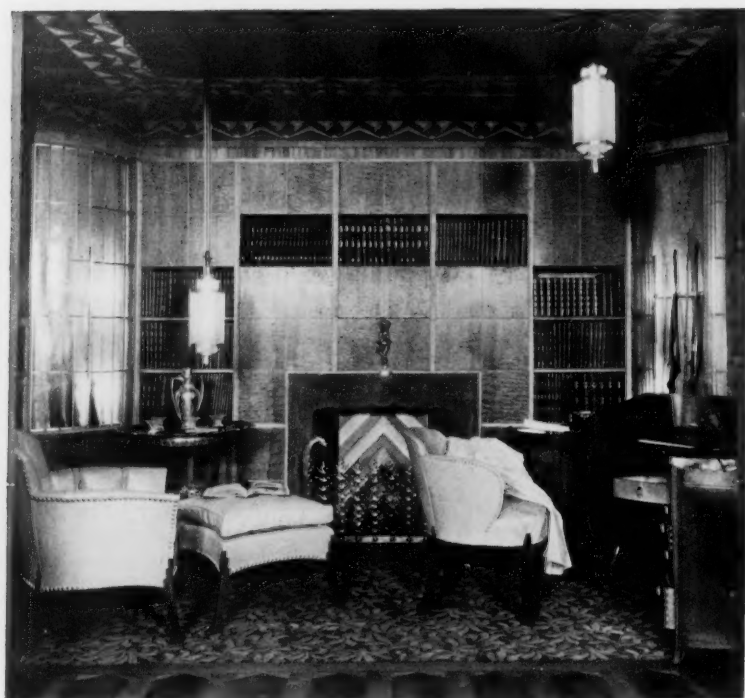
It is possible, in this brief review, to touch upon but a few of the many admirably planned and executed conceptions shown in the exhibition; comment must be confined to the most striking features.

From all points of view, the dining room designed by Eliel Saarinen is a masterly achievement. With its beauty of spatial composition, in which the interesting fireplace is an important element, its agreeable harmony of color, the original and beautiful surface patterns of wall and floor coverings which enliven but do not for a moment detract from its unity, the room, even without furniture, has remarkable dignity and refinement.

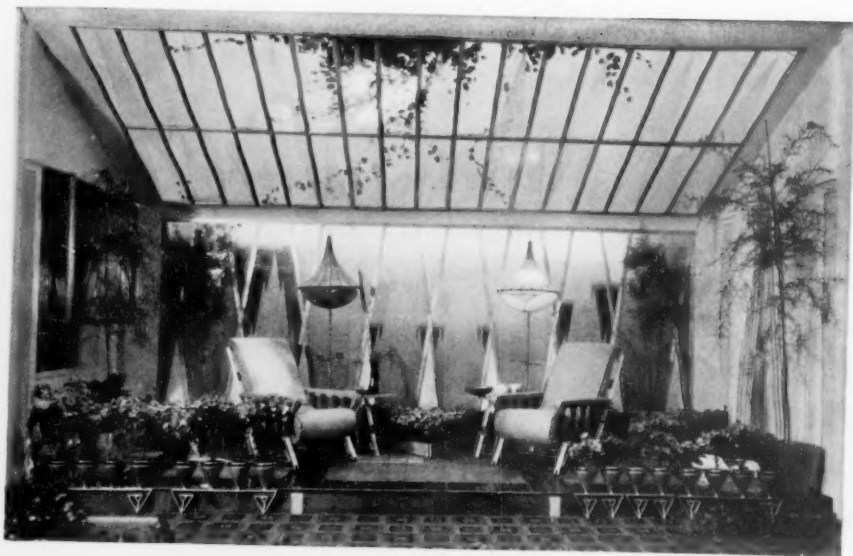
Very different in subject but rising to much the same level as a composition is the glorified bath and dressing room by Ely Jacques Kahn. Such a room naturally forces functional considerations to the front, but this room has received superlative care in this respect. Every detail, from the soft rubber floor to the ingenious lighting arrangements over the dressing table, has been thought through to a rational solution. The disposition of bath, basin, dressing table, and cupboards has been achieved in a restricted space with a maximum of effectiveness which is heightened by an unusual but highly successful color scheme



BACKYARD GARDEN DESIGNED BY ELY JACQUES KAHN



MAN'S STUDY FOR A COUNTRY HOUSE DESIGNED BY RALPH T. WALKER



CONSERVATORY DESIGNED BY JOSEPH URBAN



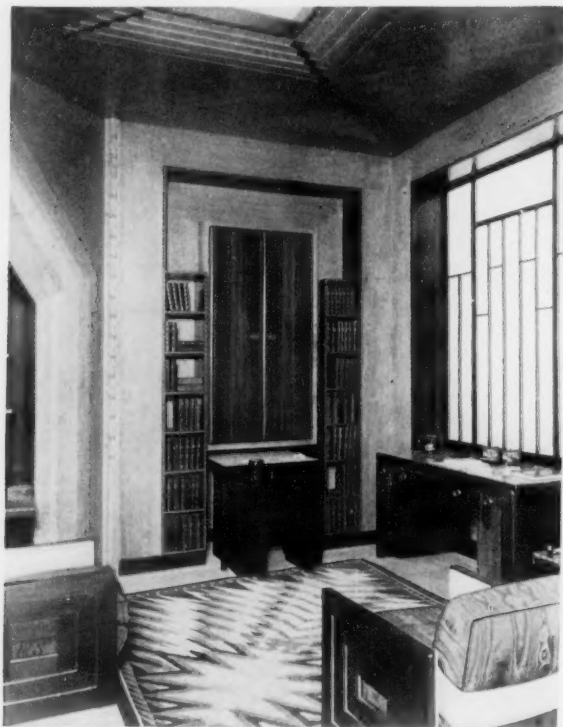
WOMAN'S BEDROOM DESIGNED BY JOHN WELLBORN ROOT



arising from the soft burnt orange tint of the glass walls, the peach-colored tiles of the bath, the shining black enameled surfaces, and the silvered ceiling. The furniture of this room is also a distinct contribution, with its exquisite curved supports and beautiful wood.

Contemplation of the backyard garden,

paneled walls to ceiling, to which the pebbled glass slides inclosing the corner cabinets add a fine decorative touch. It is a cheerful room with large serene surfaces to which all the elements contribute, with the exception of the carved and inlaid frieze which seems a bit fussy and alien to the rest.



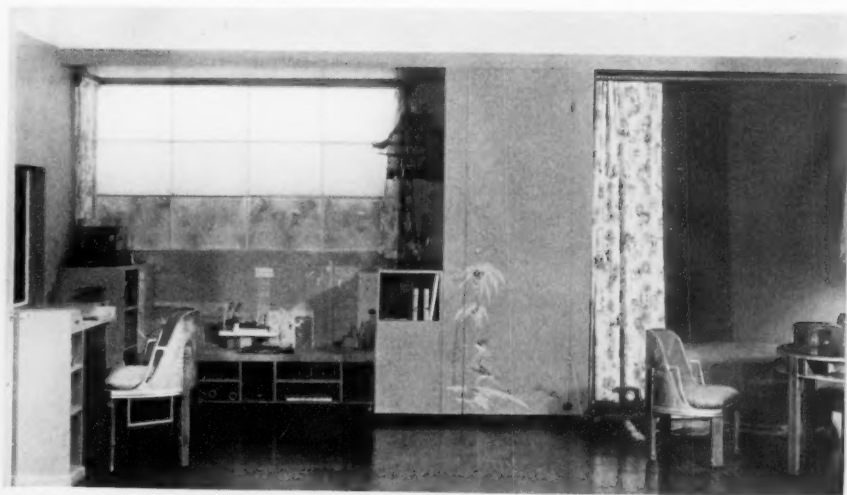
MAN'S DEN DESIGNED BY JOSEPH URBAN

also designed by Mr. Kahn, will bring visions of hitherto unconceived possibilities to the minds of many New Yorkers. To encompass in this small space such dignity of effect and charm of color through the simple means employed is a real achievement.

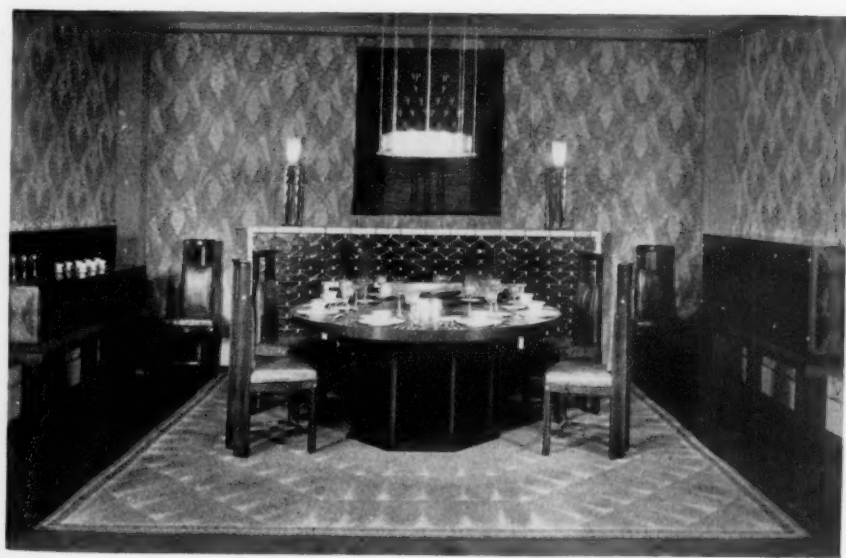
The man's study for a country house, by Ralph T. Walker, is a very pleasing composition that is thoroughly masculine but not in the least degree heavy. The first impression is that of a harmony of soft, mellow brown tones running from floor through

The man's den by Joseph Urban is obviously not designed for a country house, but for the restricted area of a city apartment. Its unity suffers from the Museum thoroughfare which divides it into two parts, but the vigorous handling of the various details is such that the composition rises superior to this limitation and commands attention. The fine proportions and severe and strongly articulated wood surfaces of wall cabinet and bookcase, desk and chairs give this small alcove rare distinction and character.

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CHILD'S NURSERY AND BEDROOM DESIGNED BY EUGENE SCHOEN



DINING ROOM DESIGNED BY ELIEL SAARINEN

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Another impressive unit of the exhibit and one combining beauty and utility to an extraordinary degree is the business executive's office by Raymond M. Hood. Although a subordinate feature of the design, the great casement window attracts first attention, with its lovely etched pattern and soft gray louvred curtains. The arrangement of

covering of the walls, the leather upon the furniture, and the fine rug with broken geometrical spaces.

If the child's nursery and bedroom by Eugene Schoen makes half the appeal to a child that it does to an adult, it should prove a paradise to its occupant. Thoughtful provision seems to have been made for



APARTMENT HOUSE LOGGIA DESIGNED BY RAYMOND M. HOOD

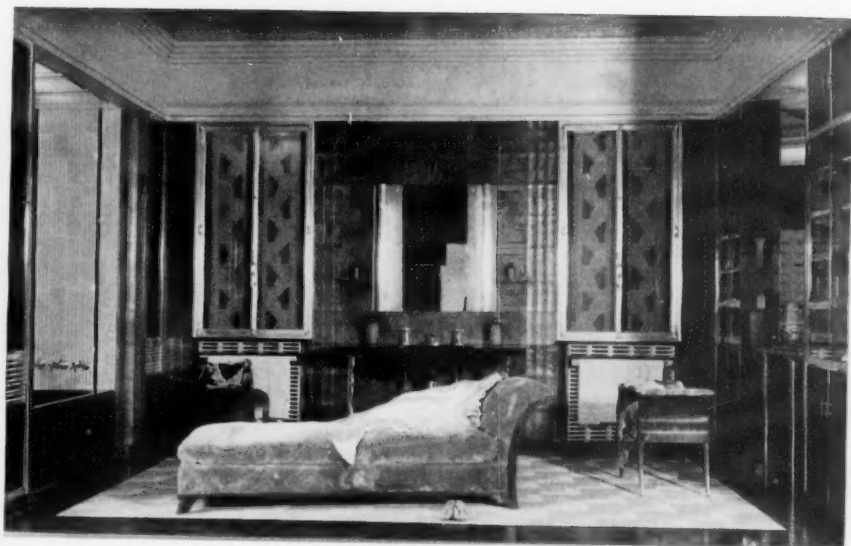
the room seems almost perfect from the practical standpoints of lighting, convenience, and office strategy, and the details show further evidence of fine taste and most careful planning. The very practical combined desk and table, chairs, and settee are of aluminum. Their design represents the first successful use of metal for this purpose that I have seen. They contrast most favorably with the metal pipe structures now being made in France and Germany. Added to all this is a sober serenity of color produced by the fabrikoid

every play and bodily need and for healthful stimulation of the childish imagination. All this, inclosed in a shell of light lemon-colored walls, mellow-toned floor of cork, and bright hangings, makes a truly charming room.

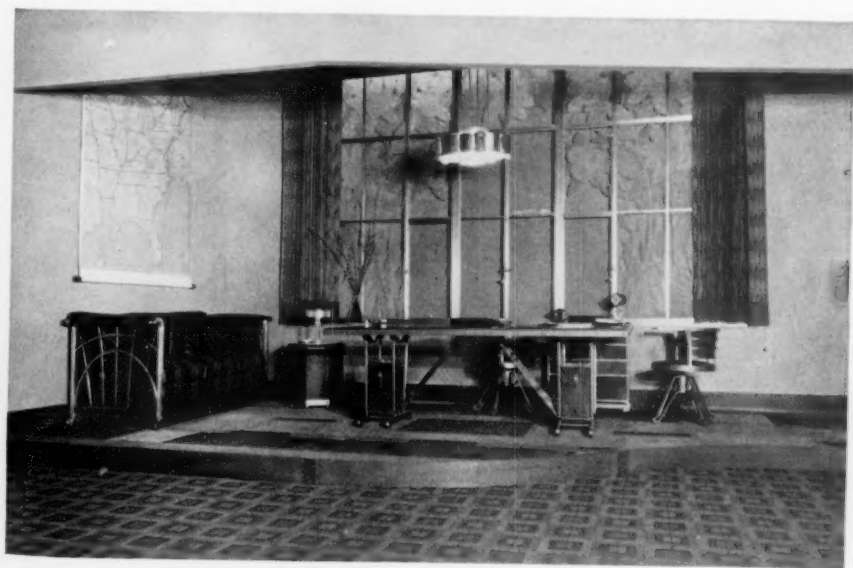
The woman's bedroom by John Wellborn Root leaves me with mixed emotions. The gray pleated wall coverings, the exquisite white patterned glass curtains, and the soft-toned draperies seem to me very fine in texture and color and feminine in feeling. On the other hand, the furniture of this



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BATH AND DRESSING ROOM DESIGNED BY ELY JACQUES KAHN



BUSINESS EXECUTIVE'S OFFICE DESIGNED BY RAYMOND M. HOOD

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room appears to me to express a different note from that sounded by the designers of the other rooms. Instead of effects gained through simplicity of form, refinement of proportions, and surface expression of structural material, the emphasis in this case seems to have been placed upon novelty of design and ornament.

Any review of the exhibit, however brief, demands further reference to the examples of ingenious and exceedingly attractive lighting fixtures. The French brought forward a new point of view on such matters in 1925, which was that organically a lighting fixture needs only two elements: viz., electric bulbs and some form of translucent glass for diffusion. Our designers have taken this principle to heart, and the elegant fixtures which overhang the dining table of Saarinen and the conference table of Hood show that they have mastered the problem both aesthetically and practically. Of somewhat different character but most interesting in their practical aspects are the sliding ceiling lights in the man's study by Walker.

CHARLES R. RICHARDS.

### EXHIBITION OF EIGHTEENTH-CENTURY COSTUMES AND TEXTILES

One of the foremost collectors in France during the years of the First Empire was M. Alexandre Rousselin de Saint-Albin, a contemporary of Bernadotte, Carnot, Danton, and Barras—all of whom he counted among his friends—and a patron of the arts to whom the French adage: "A collector makes a good citizen," might justly be applied.

The estate of M. de Saint-Albin, located in the Marais, was a property formerly known as the hôtel de Mme de Sérilly, where he assembled his masterpieces of eighteenth-century French painting and where, for many years, the collection was treasured by his daughter, Mme Achille Jubinal, who like her husband was an enthusiastic connoisseur. Mme Jubinal's taste in collecting, however, developed along what might be termed more feminine

lines, such as nécessaires, laces, gloves, embroideries, etc.—a variety of objets d'art that have been described as "les charmants petits souvenirs au temps passé." In the course of time the art treasures of the Jubinal family passed to Mme George Duruy, the daughter of Mme Jubinal, under whose name the collection eventually came to be known.<sup>1</sup>

A part of this famous collection, embracing a large group of the material assembled by Mme Jubinal, was recently acquired in Paris by Mrs. Philip Lehman, through whose courtesy it is now placed on exhibition in the Museum,<sup>2</sup> to be enjoyed during the spring and summer months by those interested in material associated with eighteenth-century life.

The exhibit, comprising ecclesiastical vestments, costumes, and textile fabrics, numbers 262 pieces. It includes, among other things, gloves dating from the fifteenth to the nineteenth century. Among the earliest of these is one of chain armor; another is of heavily armored leather; a third is an exceptionally rare example of the type of glove used in hawking. There are embroidered gloves of the sixteenth and seventeenth centuries such as were worn at the English court during the reigns of Elizabeth and the Stuarts—one pair richly embroidered in seed pearls—and gloves of ecclesiastical dignitaries, among which those attributed to the wardrobe of Cardinal Mazarin are by far the most interesting. There are also mitts that recall Venetian fashions of the Longhi period, lace gloves fashioned of point de Milan, and knitted gloves that were probably made in the Italian provinces. Of special interest are three pairs of gloves of wrist length such as were worn during the Second Empire; these are made of white glazed kid the surface of which is patterned with a printed design of miniature figures set in a diamond-shaped latticework. Although these bear the stamp of a Spanish workshop, it is possible that the leather was printed in Germany.

Among the many items collected by Mme

<sup>1</sup> Carl Dreyfus, "La Collection Saint-Albin-Jubinal-George Duruy," *Les Arts*, no. 45, September, 1905.

<sup>2</sup> In Gallery H 19.

Jubinal, an exquisite muff of white satin embroidered in a scroll pattern which surrounds two figures in costumes of the Louis XV period delightfully posed is worthy of more than a passing glance, as few of these charming attributes of feminine costume remain to us. This is a fashion, however, that was not confined to the ladies of the royal household, but that appealed also as a creature comfort to the elegant courtier.

There is nothing more romantic in its appeal—if one may be permitted to refer to romance—than the eighteenth-century *jarretières de mariées* in the exhibit with their delightfully phrased sentiments, some of the choicest of which are the following: "L'union de nos cœurs fait tout mon bonheur"; "Ma devise est de vous aimer et de ne jamais changer"; "Je serai tout de même aussi content que fidèle"; and, encircled with flowers, the words, "Ces fleurs sont l'image de l'amour qui m'engage!" In these dainty confections of the eighteenth century the quaint devices reflect all of the grace and charm of that picturesque period.

Nor should one overlook the embroidered caps, especially one of silk taffeta worked in a beautifully designed pattern of fine straw, and another example of this work, a charming garden hat such as might have fitted the landscape of Versailles or the wardrobe of a Gainsborough beauty. Most appealing also are the items associated with children: a beautifully embroidered christening coat and dresses that graced the children of some eighteenth-century household and dainty baby shoes, above all those bearing the crowned N from the wardrobe of the infant King of Rome.

Three of the choicest pieces, however, are a small bag of Elizabethan embroidery, attributed to Mary Stuart, and two exquisitely fine beaded bags (*sablé*) of unusual beauty.

To this brief summary of an especially charming exhibit should be added a reference to Mrs. Lehman's fine collection of Italian and Spanish linen embroideries and a number of important ecclesiastical costumes and velvets displayed in nearby galleries, all pieces of rare beauty that enhance the Museum's permanent display of textile fabrics.

FRANCES MORRIS.

## JAPANESE PRINTS ON VIEW

The last exhibition of Japanese prints covered the period from 1770 to 1800, excluding one large and important branch, that dealing with the portraiture of actors on the stage. In this, the fourth exhibition based on prints lent by Louis V. Ledoux, only actor-prints of that time will be shown. In the early period the Torii school had dominated this field completely, but with the development of the multicolor process popular fancy deserted them. The Torii artists made efforts to adjust their old style to the new conditions, but these were unsuccessful and they were forced to give way to the growing popularity of the Katsukawa school.

Katsukawa Shunshō (1726-1792) apparently started work about 1757, but does not seem to have turned his attention to the stage until eight or nine years later. He first made prints in the early style and then came under Harunobu's influence. Finally, working together with Ippitsusai Bunchō, he developed a type of actor-print which not only took advantage of the new technique but also went in for realism far more than the earlier prints had done. This type seems to have had its first popular success in 1768. In 1770 he and Bunchō published a book of actor-portraits, and shortly afterward he was able to start a school of his own. Shunshō was extremely prolific, illustrated many books, and by no means confined himself entirely to actor-portraiture. It was in this field, however, that he was recognized as preëminent. He made many hundred dramatic portraits, mostly in the small format, approximately thirteen inches high by six inches wide, and known as *boso-e*. Among these there are naturally a few which are poor, but the average is remarkably high and many are masterpieces of the first rank.

The two prints chosen for illustration here are examples respectively of Shunshō's earlier and later styles. The first (fig. 1) was produced in 1770 and represents the first appearance of the fourth Ichikawa Danjūrō after he had yielded the Danjūrō name to his son, and taken for himself the name and badge of Matsumoto Kōshirō. The rôle is

that of Osada Kagemune, a hero of the mediaeval wars, waiting in disguise for an enemy who is coming up the valley below. The second print (fig. 2) was designed in the year of Shunshō's death. It is one of a five-sheet composition, upon which five actors are depicted in similar costumes as women travestying the "Five Chivalrous Men of

Shunshō had come fully into his own, Bunchō practically stopped producing. However, he left behind him a number of prints with a strange and haunting charm. In contrast to the dramatic realism of Shunshō's prints, these have about them an air of slightly decadent unreality, which makes one think of a sort of fairyland where



FIG. 1. ICHIKAWA DANJŪRŌ IV AS KAGEMUNE. BY KATSUKAWA SHUNSHŌ, 1770

Osaka" in a posturing or dancing act. The long slow curves make this figure one of peculiar grace.

Before considering Shunshō's pupils some mention must be made of his collaborator in the early days, that curious genius, Ippitsusai Bunchō (1723-1792). Bunchō was primarily a poet, and seems to have been active in print-designing for only a few years—from about 1768 to 1772—though occasional prints may be found outside of both these limits. He did much to establish the new school, but as soon as



FIG. 2. IWAI KIYOTARŌ II AS O-SHO BY KATSUKAWA SHUNSHŌ, 1792

only grown-ups are allowed—probably a perfect interpretation of the Yedo stage as it seemed to a large proportion of its audience.

The earliest of Shunshō's pupils, Shunkō, was an artist who produced prints scarcely inferior to any but the very finest by Shunshō. He was followed by many more, among whom were a number of other first-class artists. These for the most part kept closely to their master's style, the outstanding exceptions being Shunchō, who deserted to the Kiyonaga style, and Shunrō, who



afterwards became the famous Hokusai. Of those who remained true to the Katsukawa canons, Shunyei was perhaps the most original, but Shunsen, Shunjo, Shundō, and others almost equal to them, all contributed in keeping up the glory of the Katsukawa school. And here it may be worth while noting that the name Katsukawa was derived from that of Shunshō's birthplace rather than from that of Katsu Shunsui, who is said to have been Shunshō's early teacher.

The Katsukawa school was not seriously challenged until almost the end of the century, though in 1794-1795 a brilliant innovator appeared in the person of Tōshūsai Sharaku. This artist carried realism far beyond anything Shunshō had attempted. The early actor-prints had been idealizations of the rôles, Shunshō's were a more realistic presentation of them. Sharaku, however, gives us actual portraits of actors in character. Such a stripping of the veil of illusion did not meet with complete approval, and at Sharaku's death in 1795 opinion seems to have been divided as to whether he was a genius or incompetent. The former opinion now prevails, and in spite of all the adverse criticisms it seems obvious that even in his own time he must have enjoyed a real success, for no publisher would have printed well over a hundred different designs in slightly over a year, unless he were fairly sure of selling them. Sharaku's greatest series is one of large heads against a background of dark mica, drawn on full-size sheets. These, however, are so famous that it has seemed wiser to illustrate instead an almost unknown *boso-e* (fig. 3). This represents the actor Morita Kanya VII in an unidentified play, and as far as is known is the only copy extant. While not one of Sharaku's outstanding masterpieces, it adequately illustrates his power of line and vigor of conception, especially in the use made of the tattered black overgarment worn by the warrior.

During the closing years of the century the supremacy in actor-portraiture was gradually wrested from the Katsukawa school by Utagawa Toyokuni and his pupils. The old vein had perhaps been

worked out, and it is certain that the early works of Toyokuni were of a very high order. The change, however, turned out not to be a happy one, for the constant striving for striking effect resulted in more and more grotesqueness until the art of actor-portraiture became lost in a meaningless formula of contorted limbs and vacant faces.

H. G. HENDERSON.



FIG. 3. MORITA KANYA VII AS A RUSTIC WARRIOR. BY TŌSHŪSAI SHARAKU, 1794-1795

#### A PAIR OF GREEK SATYR VASES

Two remarkable Greek plastic vases have been acquired by the Museum and are shown this month in the Room of Recent Accessions. Each is in the form of a squatting satyr with one arm placed round a large funnel-shaped vase by his side (figs. 1 and 2; height, 7½ in. [19 cm.]). A panther's skin is draped loosely on his back and arms, leaving the front part of the body nude. The attitudes of the two satyrs are exactly the same, only reversed. One satyr



is much better preserved than the other, the only missing parts being the lower front portion of his body with the upper part of the left leg, the right shoulder, and pieces at the back and on the base; whereas the other is a mere fragment without head or base. Fortunately, however, the latter retained the lower part of his body, so that the two supplemented each other and could be correctly restored.

These two vases are important accessions. They are of a new type—nothing like them

compare for the general attitude the coins of Naxos of about 461–413 B.C. where a similar crouching satyr occurs, holding a cup in one hand. Our satyr resembles the later examples,<sup>1</sup> where the satyrs are of softer style than those of the mid-century series.

The technique is interesting. Each figure was pressed in a mould and is hollow—in one piece with a round, hollow base, with which it communicates by a large hole for evaporation during the firing. The vase itself has no hole at the bottom and so could



FIG. 1. PLASTIC VASE  
SATYR HOLDING VASE



FIG. 2. BACK VIEW  
OF FIG. 1

being preserved elsewhere to my knowledge—and this in standardized Greek pottery is of course exceedingly rare; and they evidently belong to a good period. The modeling of the body and the face with its few large planes, the rendering of the hair by long strands lying close to the skull and without much depth, the fine stylization of the tail and animal's skin, the structure of the eyes which are not yet set deeply below the brow, and a certain impersonality in the animated expression all point to a date hardly later than the end of the fifth century B.C. We have therefore here an important new piece of Greek sculpture in terracotta (we will put it in the singular, for really only one complete figure survives), with the head and much of the body in excellent preservation, belonging to the height of development in Greek sculpture. We may

have served to contain liquids. The satyrs are covered with the familiar black glaze of Athenian pottery (unfortunately much disintegrated), which has fired red in places, including the hair. It is used in diluted form on the animal's skin, where it appears yellow; black rings indicating the panther's spots are preserved here and there. The shoes were apparently painted black and red—slight traces of both colors are preserved on their surface; and the upper row of teeth which shows between the parted lips was painted white. The top of the base, a groove along its side, and the vase proper were not glazed (except for a border on the rim of the vase) but were covered with a deep red ochre wash of which extensive traces remain. This polychrome scheme of

<sup>1</sup> Hill, *Select Coins*, pl. XL, 2.

black, red, yellow, and white must have been highly attractive.

What purpose did our vases serve? They were hardly intended for drinking, as other Greek plastic vases were, for they are heavy and have no handles, and the liquid contained in the funnel-shaped receptacles could only have been small in quantity; whereas the regular Greek plastic drinking cup has a handle, a deep container, and is altogether admirably adapted to its purpose. In this inquiry we may derive some

squatting figures holding large amphorae. They are similar to our groups in composition except that the vases themselves are of goodly size and could well have served as containers from which to ladle the wine into the cups; whereas ours would not hold enough for that purpose. Nor could ours have served merely as stands for the insertion of pointed amphorae—a purpose for which their shape is not ill adapted—because they are not properly centered and with the additional weight on one side the



FIG. 3. DETAIL OF FIG. 1

help from a fourth-century Etruscan painting in the Tomba dell'Orco at Corneto.<sup>2</sup> Here, in a representation presumably of a banquet scene in the Lower World, we see a serving table laden with large vases. Among the latter is a pair in the form of

<sup>2</sup> Cf. Weege, *Etruskische Malerei*, p. 30, fig. 26.

whole would have been apt to fall over sideways. The best explanation probably is that they were intended for some ceremonial use, perhaps at a festival of Dionysos, for which satyr vases would have been specially appropriate.

GISELA M. A. RICHTER.

## ACCESSIONS AND NOTES

MARIE ANTOINETTE AND HER PERIOD will be the subject of the exhibition in the Photograph Division of the Library this month.

A GIFT OF MONEY. From Robert B. Dodson, a Fellow of the Museum, has been received a second gift of \$500, to be used preferably for the Print Department or to meet current expenses.

STAFF CHANGES. At the January meeting of the Board of Trustees, Eleanor B. Sachs and Ruth A. Ralston, Assistants in the Department of Decorative Arts, were appointed Assistant Curators in the same department.

MEMBERSHIP. At meetings of the Board of Trustees, held January 21 and February 18, 1929, the following persons, having qualified for membership through their contributions, which, with all fees so received, are applied to the cost of the Museum administration, were elected in their respective classes: FELLOWS FOR LIFE, Mrs. Clarence W. Bowen, Angelo A. Hirsch, J. Henry Lancashire, Mrs. J. Henry Lancashire, Stanley Resor; FELLOWSHIP MEMBER, Walter F. Wanger; SUSTAINING MEMBERS, Mrs. Joseph F. Abbott, Mrs. Edward F. Foote, Mrs. Harry M. Nathanson, Mrs. Clifford G. Sheffield, Alexander Sinsheimer, Mrs. Norman K. Toerge, John C. Tomlinson, Jr., J. H. Towne, and Mrs. Appleton Wade.

ANNUAL MEMBERS were elected to the number of 434. The list of names being too long for insertion in the BULLETIN, it is of necessity omitted.

ANNUAL MEETING OF THE TRUSTEES. At the regular meeting of the Board of Trustees, held February 18, the following members of the outgoing class of 1929, Elihu Root, Edward S. Harkness, and Lewis Cass Ledyard, were reelected as the class of 1936.

The following officers and committees were elected for the year ending February 28, 1930.

### OFFICERS

President . . . . .	Robert W. de Forest
First Vice-President . . . . .	Elihu Root
Second Vice-President . . . . .	Henry Walters
Treasurer . . . . .	Howard Mansfield
Secretary . . . . .	Henry W. Kent

### EXECUTIVE COMMITTEE

Robert W. de Forest	} <i>Ex-officio</i>
Elihu Root	
Henry Walters	
Howard Mansfield	
Edward D. Adams	Edward S. Harkness
George F. Baker	William Sloane Coffin
George Blumenthal	William Church Osborn
Daniel C. French	Francis C. Jones

### FINANCE COMMITTEE

George Blumenthal, <i>Chairman</i>	
George F. Baker	J. P. Morgan
Henry Walters	William Sloane Coffin
The Treasurer ( <i>Ex-officio</i> )	

### AUDITING COMMITTEE

Lewis Cass Ledyard, <i>Chairman</i>	
Arthur Curtiss James	George D. Pratt

ATTENDANCE. The largest attendance at the main building on a single day in the history of the Museum occurred on Sunday, March 3, 1929. During five hours, from 1 to 6 p.m., 18,444 persons were registered.

The attendance at the Eleventh Exhibition of American Industrial Art for the first three weeks was approximately sixty thousand.

GIFT OF EMBROIDERED ALTAR LINEN. Those interested in fine Italian needlework of the sixteenth century will be pleased to read the announcement that the rare altar cloth that has held a prominent position in the central case of Gallery H 16 has become

a part of the permanent collection through the generosity of Allison V. Armour, who recently presented this exceptionally beautiful piece to the Museum. The linen is a hand-loom weave of the finest quality and the embroidery in crimson and metal thread is worked in *punto scritto*, a delicate tracery stitch in which Venetian needleworkers of the late Renaissance period excelled. The design has for its central motive the sacred

wardrobe of an emperor who lived in the Ch'ing dynasty (1644-1911), possibly that of Ch'ien Lung (1736-1796).

The fabric is a tapestry weave (*k'o ssü*) of the finest quality, and the color scheme and symbols those demanded by the specifications recorded in the ancient Ta Ch'ing Hui Tien.<sup>1</sup> In this work it is stipulated that the emperor's sacrificial robe shall be of bright yellow, the collar and sleeves of slate



EMPEROR'S CEREMONIAL ROBE, CHINESE, CH'ING DYNASTY

monogram within a rayed nimbus, and the field pattern and border are made up of motives such as were published in contemporary pattern books, notably those of Zoppino, Vavassore, and Quentell—all published in 1532.

The gift will be placed in the Room of Recent Accessions for a month; afterward it will be returned to its former position in the lace gallery.

F. M.

A CHINESE CEREMONIAL ROBE. The splendor of the Chinese court under the Manchu régime is reflected in a ceremonial robe (*chi fu*) recently presented by Mrs. William H. Bliss, a costume of extreme elegance that may safely be attributed to the

blue; that it shall have nine gold dragons and twelve ornaments interspersed with five-colored clouds. All of these details appear in the present coat, properly placed according to the authority referred to above.

Many court robes from the wardrobes of lesser dignitaries have come to the surface occasionally since the Boxer Rebellion; but in few instances have pieces of so great distinction as this been offered in the open market. Here the twelve ornaments are combined with the double *hsi*, the symbol of conjugal bliss; this, worked in crimson in a field pattern of gold fretwork on bright

<sup>1</sup> Official Regulations of the Ch'ing Dynasty, section 71.

yellow, alternates with the bat, also an emblem of happiness, and the cloud motive. The twelve ornaments referred to as the insignia of the emperor are distinct from the more familiar Buddhistic emblems frequently found in Chinese embroideries.

The robe will be displayed in the Room of Recent Accessions during March, and will be discussed at length in a forthcoming volume of *Museum Studies*.

F. M.

A LUSTRED PLATE BY DE MORGAN. William De Morgan's name is associated in



PLATE DECORATED IN LUSTRE  
BY WILLIAM DE MORGAN

most minds with the well-known novels, Joseph Vance and Alice for Short, rather than with pottery plates and vases rich in imagery and color. Yet his youth was devoted to such crafts as stained-glass work and pottery-making and it was not until he was past fifty, and then somewhat by chance, that he turned to writing as a profession.

His earlier vocation, however, will be vividly recalled by a large lustred plate recently presented to the Museum as an anonymous gift.<sup>1</sup> It belonged at one time to William Morris, whose friendship with De

<sup>1</sup> The Museum owns two other De Morgan pieces, a lustred vase and a plate in "Persian style," both exhibited in Gallery J 8. The new plate will be shown this month in the Room of Recent Accessions.

Morgan drew the latter to Merton Abbey in 1882, where for some years he carried on his pottery factory.

The newly acquired plate shows what success De Morgan achieved with lustre, a difficult technique calling for precise knowledge and great patience. He had rediscovered the old process while working with stained glass and by further experiments learned how to apply it to pottery. The new plate also illustrates De Morgan's use of marine forms in a conventionalized and rather symbolic manner. Two large fish fill the central part of the plate, while smaller fish swim in and out among the large formalized leaves which ornament the border. Fish and leaves are drawn in red lustre on white against a background of yellow lustre with tiny scrollings. The reverse of the plate is covered with a series of bands of scale and other patterns in red lustre, reminding one of *Deruta maiolica*. It is a handsome and characteristic example of De Morgan's work and from the absence of mark or date may be presumed to be an early piece, probably decorated at Merton Abbey, 1882-1888.

C. L. A.

A JUDGMENT OF PARIS, BY CRANACH. No gallery of German paintings would seem complete without one of Lucas Cranach's paintings on a secular theme. These subjects appealed to Cranach during much of his long career, these and his Adam and Eve groups, partly, it would appear, because they gave him an opportunity to represent the female nude, but partly also, no doubt, because in these subjects he could express himself in the lighter vein which pleased him and was popular with his customers. Such themes occur in abundance especially in the middle years of Cranach's career, about 1522 to 1532, when the painter was in his fifties.

The recent Marczell de Nemes sale in Amsterdam presented an opportunity to acquire an unusually fine picture of the period named, a *Judgment of Paris*,<sup>1</sup> one of several variations on this favorite theme of Cranach. Clear traces remain of the winged and crowned serpent which served as the

<sup>1</sup> Oil on wood; h. 40¼, w. 28 inches. Room of Recent Accessions.

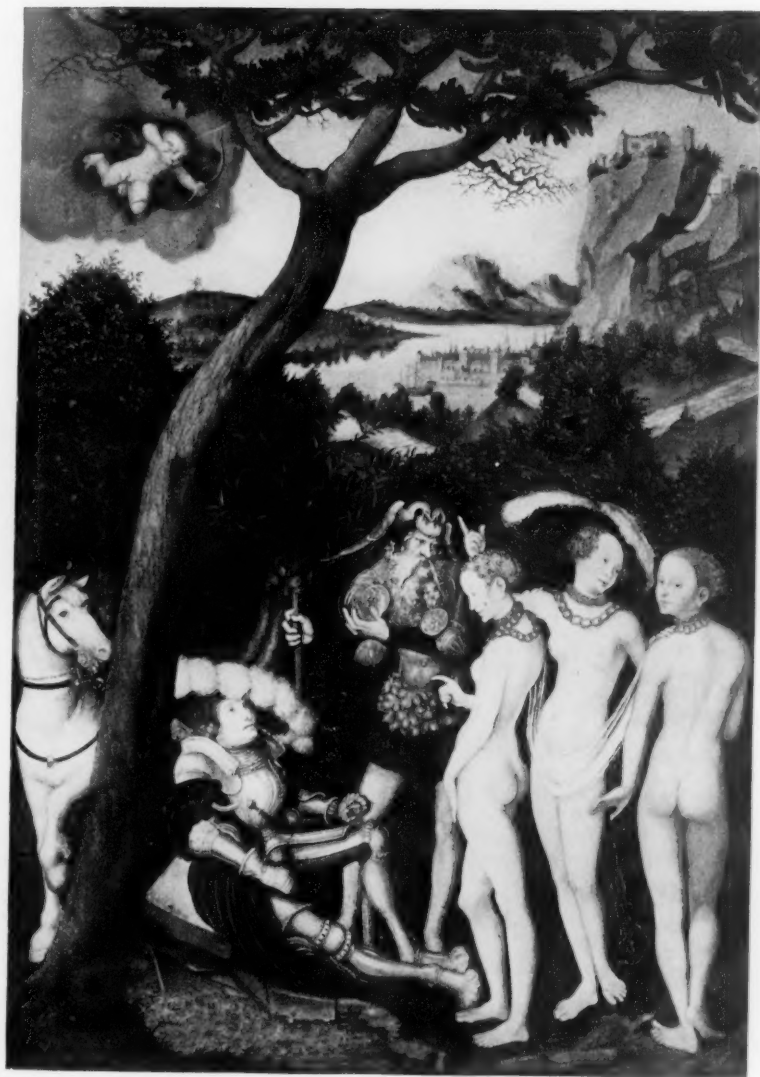


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JUDGMENT OF PARIS, BY LUCAS CRANACH

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

signature of the Cranach workshop. From the style of painting the date can be estimated with fair accuracy to be 1527 or closely thereabout.

A discussion of this painting at greater length is to appear soon in Museum Studies.

H. B. W.

A NEW GALLERY OF INDIAN SCULPTURE. The Indian sculptures, hitherto exhibited in E 12 A, have been transferred to a more spacious gallery, E 13, where they may be seen to better advantage. In the center of the gallery are the tenth- to eleventh-century statue of Brahma, the important ninth-century head of Buddha from Borobudur, and the eleventh-century bronze

figure of Parvati. Along the walls are important specimens of Indian sculpture belonging to various periods. Among notable exhibits are the two marble reliefs of the Amarāvati school of the second century A.D. Two large examples of mediaeval sculpture represent the Hindu god Vishnu and associated deities surrounded by an elaborate ornament. This period is also represented by other fine examples. The miniatures exhibited in this gallery have been rearranged.

The alcove where Indian sculpture was previously shown now contains metalwork and some examples of textiles, wood-carvings, and ivories.

M. S. D.

## LIST OF ACCESSIONS AND LOANS

JANUARY 6 TO FEBRUARY 5, 1929

### ARMS AND ARMOR

Prick spur, X cent.; prick spur, abt. 1300,—French; pair of spurs, Burgundian, XIV cent.; Gothic crossbow, Tyrolese, XV cent.; saddle plates (2), Augsburg, 1510–1520; rapier carrier, gilt embroidered, 1580; powder flask (or primer), leather, 1585–1590; courtier's sword, 1600,—Saxon; matchlock musketoon, German-Austrian, 1608; commemorative sword-blade, Bavarian, abt. 1619; boar spear, 1580–1600, and matchlock musketoon, 1600,—Austrian; courtier's rapier, 1580; snaphaunce lock, XVII cent.,—Italian; partisan, English, late XVI cent.\*

*Gift of George D. Pratt.*

Helmet, Italian, XVI cent.\*

*Purchase.*

Club and baton, used in Pisan military sport, Italian, XVIII cent. (Wing H, Room 9).

*Gift of Carl Otto von Kienbusch.*

Sword, worn by Colonel Caleb North in the Revolutionary War, German (Solingen), 1775–1783 (Wing H, Room 7).

*Gift of Edwin North.*

### BOOKS, ETC.—THE LIBRARY

*Gifts of W. Ward Beam, Harold W. Bell, Arthur Byne, The Macmillan Company, Secretaria de Educacion Publica, Mexico, D. Croal Thomson.*

\* Not yet placed on exhibition.

### CERAMICS

Pottery figure of a dog, Chinese, T'ang dyn. (618–906).\*

*Purchase.*

Terracotta tile. Spanish (Visigothic), VIII–IX cent.; vase, glazed pottery, Italian, XV cent.†

*Gift of Charles B. Hoyt.*

Pottery tazza, Turkish, XVI cent.†

*Purchase.*

Plate, lustre ware by William De Morgan, English, XIX cent.†

*Anonymous Gift, from the collection of Edward H. Van Ingen.*

### CLOCKS, WATCHES, ETC.

Collection of clocks (18) and cases (2), by various European makers, XVI–XVII cent.\*

*Gift of Mrs. Simon Guggenheim.*

### DRAWINGS

Water-colors (2): Alice and the Mouse, and The White Knight, both by Peter Newell, American, 1860–1923 (Floor II, Room 25).

*Purchase.*

### GLASS (OBJECTS IN)

Bottle, with stopper, by Daum, French (Nancy), XVIII cent.†

*Gift of Charles B. Hoyt.*

† Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## LANTERN SLIDES, ETC.—EXTENSION DIVISION

Lantern slides and photographs (285).

*Gift of Theodore A. Meyer.*

Lantern slides (140).

*Gift of Count Umberto Gnoli.*

## MEDALS, PLAQUES, ETC.

Bronze medal of Alessandro Bassiano, Giovanni Cavino, and Marco Mantova Benavides, by Cavino, Paduan, abt. 1552; bronze plaque, by Francesco Antonio da Brescia, XVI cent.,—Italian.†

*Purchase.*

Gilt-bronze medal, in commemoration of the Fifth Centenary of Jeanne d'Arc's deliverance of Orléans by Com. Senator Ettore Ximenes, contemporary.†

*Gift of Le Lyceum (Société des Femmes de France à New York).*

## METALWORK

Bronze dish for incense burning, Persian (Hamadan style), XII–XIII cent.†

*Gift of N. M. Heeramanek.*

Candlestick, brass inlaid with silver, Syrian or Egyptian, first half of XIV cent.†

*Gift of Edward C. Moore, Jr.*

## PAINTINGS

Portrait of Tao-Hung-Ching, attributed to Chin-Chu-Shih; Horse under Willow, attributed to Chi-Chen,—Chinese, Sung dyn. (960–1279).\*

*Gift of George D. Pratt.*

## PHOTOGRAPHS—THE LIBRARY

*Gifts of Edward D. Adams, Mrs. Zelma C. Brandt, Count Umberto Gnoli, Wilfred Jordan.*

## PRINTS, ENGRAVINGS, ETC.

Prints (86), by various artists, Japanese.\*

*Purchase.*

## PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

*Gifts of Anonymous (3), Emil Baerwald (1 book), Mrs. Bella C. Landauer (1 print, 3 books), Ralph Pulitzer (36), Art Young (16).*

Prints (77), books (5), portfolios (2), ornament (1 single sheet).

*Purchase.*

## SCULPTURE

Statuette, carved wood, Chinese Turkestan, Tang dyn. (618–906).\*

*Purchase.*

Stucco figure of a musician, painted, in high relief, Persian, XIII cent.†

*Gift of H. K. Kevorkian.*

## TEXTILES

Altar cloth, embroidered, Italian, XVI cent.†

*Gift of Allison V. Armour.*

Panel of silk brocatelle, Hispano-Moresque, early XV cent.; piece of brocatelle, Spanish, XVI cent.†

*Purchase.*

Collection of embroideries, European, mostly XVII cent.

*Exchange.*

## WOODWORK AND FURNITURE

Panels (5), carved wood, Egypto-Arabic, Fatimid period, X–XI cent.; armchair, Louis XIV period, French, second half of XVII cent.†

*Purchase.*

## ANTIQUITIES—CLASSICAL

Scaraboid seal, chalcedony, Greek, V cent. B.C. (Wing J, Room 5).

*Lent by W. Gedney Beatty.*

## ANTIQUITIES—EGYPTIAN

Plaque in the form of a mummy label, glazed pottery, Ptolemaic period (Fourteenth Egyptian Room).

*Lent by Mrs. J. S. Morrin.*

## CERAMICS

Bowls (2), glazed pottery, XIII cent.; dishes (2) and bottle of glazed pottery, XVI cent., Syrian; jug and dish, Turkish, XVI cent. (Wing E, Rooms 12 and 14).

*Lent by V. Everit Macy.*

## COSTUMES AND TEXTILES

Collection (262 pieces) of costume accessories, embroideries, velvet, and lace, principally European, XV–XIX cent. (Wing H, Rooms 16–19).

*Lent by Mrs. Philip Lehman.*

## JEWELRY

Gold snuff-box, with miniature portrait of Empress Josephine, by Daniel Saint, French, 1778–1847 (Wing K, Room 26).

*Lent by Calvin Bullock.*

## MINIATURES AND MANUSCRIPTS

Miniature from manuscript, Mesopotamian, dated 1222 (Wing E, Room 14).

*Lent by V. Everit Macy.*

## PAINTINGS

Christ and the Woman of Samaria, by Matteo Preti, Italian, 1613–1699 (Floor II, Room 30).

*Lent by Cornelius P. Wildhagen.*

## PRINTS, ENGRAVINGS, ETC.

Aquatint, View of New York from the North West, abt. 1773, by Joseph F. W. Desbarres, 1777; engraving, View of the Federal Edifice in New York, by Samuel Hill (working 1789–1794), American (Boston), 1789 (American Wing).

*Lent by R. T. H. Halsey.*

Prints (8), by Harunobu, Japanese, 1726–1770.\*

*Lent by Howard Mansfield.*

## WOODWORK AND FURNITURE

Chairs (3), American (Chippendale influence), third quarter of XVIII cent. (American Wing).

*Lent by Henry F. du Pont.*

\* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

# CALENDAR OF LECTURES

## FREE LECTURES

MARCH 19-APRIL 14, 1929

MARCH		HOUR
20	Water-Colors (For Members). Edith R. Abbot.....	5:00
23	The Counterfeit of Art. Walter Pach.....	4:00
23	Talk on the Concert Program. Thomas Whitney Surette.....	5:15
24	The Pioneer Theatre. John Mason Brown.....	4:00
27	The Chinese Dragon (For Members). Elise P. Carey.....	5:00
30	The Third Dimension in Chinese Painting. Benjamin March.....	4:00
31	Contrasts in Colonial Styles. Walter Prichard Eaton.....	4:00
APRIL		
3	Spanish Painting (For Members). Roberta M. Fansler.....	5:00
6	The Church of Or San Michele, Florence (For the Deaf and the Deafened). Jane B. Walker.....	3:00
10	Dutch Painting in the XVII Century (For Members). Ethelwyn Bradish.....	5:00
<p>Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, March 23, April 13, at 1:45 p. m.; Sundays, March 24, 31, April 7, 14, at 1:45 and 2:45 p. m.; by Beatrice Bromell Hersey, Saturday, March 30, at 1:45 p. m.; by Frances Hays, Saturday, April 6, at 1:45 p. m.</p> <p>Story-Hours for Members' Children by Anna Curtis Chandler, Saturday, March 30, at 10:15 a.m.; by Douglas Moore, Saturday, March 23, at 10:15 a.m.</p> <p>Gallery Talks by Elise P. Carey, Saturdays at 2:00 p. m., Sundays at 3:00 p. m.; by Roberta M. Fansler, Saturdays at 3:00 p. m., Sundays at 2:00 p. m.</p> <p>Study-Hour for Practical Workers by Grace Cornell, Sunday, March 24, at 3:00 p. m.</p> <p>Museum Cinema Films Showings, Thursdays at 2:00 p. m.</p> <p>Yale Cinema Films Showings: The Chronicles of America Photoplays, Tuesdays, March 19, April 9, at 2:00 p. m.</p>		

## LECTURES FOR WHICH FEES ARE CHARGED

MARCH 18-APRIL 11, 1929

In this calendar M indicates that the course is given by the Museum, N that it is given by New York University. For particulars see folders announcing lectures.

MARCH	HOUR	MARCH	HOUR
18	Museum Course for High School Teachers (M)	19	Principles of Historic Design (N)
	Ethelwyn Bradish.....		C. Hayes Sprague.....
	4:00		8:00
19	Renaissance and Modern Art (N)	20	Art of the Far East (N)
	Herbert R. Cross.....		George Rowley.....
	10:15		11:00
19	Meanings of Art (N)	20	Fundamental Problems of Modern Art (N)
	A. Philip McMahon.....		Leo Katz.....
	11:00		11:00
19	Early Christian Painting in Italy (N)	20	History of Florentine Painting from Giotto to Michelangelo (N)
	John Shapley.....		Richard Offner.....
	3:00		11:00
19	Elements of Modern Architectural Art (N)	20	Contemporary Art (M)
	Everett V. Meeks.....		Huger Elliott.....
	8:00		4:00
1	Art of the Later Middle Ages (N)	21	General History of Art (N)
	Walter W. S. Cook.....		Walter W. S. Cook.....
	8:00		3:20

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH	HOUR	APRIL	HOUR
21 Museum Course for Elementary and Junior High School Teachers (M) Christine Alexander.....	3:45	2 Elements of Modern Architectural Art (N) Everett V. Meeks.....	8:00
22 Study-Hour for Salespeople and Buyers (M) Huger Elliott.....	9:00	2 Art of the Later Middle Ages (N) John Shapley.....	8:00
22 Study-Hours for Teachers (M) Kate Mann Franklin and Anna Lamont Rogers.....	4:00	2 Principles of Historic Design (N) C. Hayes Sprague.....	8:00
22 Modern French Painting (N) Walter Pach.....	8:00	3 Art of the Far East (N) George Rowley.....	11:00
22 Industrial Styling in the Modern Manner (N) Paul T. Frankl.....	8:00	3 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00
22 Fundamentals of Interior Decoration (N) Evan J. Tudor.....	8:00	3 History of Florentine Painting (N) Richard Offner.....	11:00
23 Greek and Roman Art (N) David M. Robinson.....	10:00	4 General History of Art (N) Richard Offner.....	3:20
23 Outline History of Painting in Western Europe (M) Edith R. Abbot.....	11:00	5 Study-Hour for Salespeople and Buyers (M) Huger Elliott.....	9:00
25 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	5 Modern French Painting (N) Walter Pach.....	8:00
26 Renaissance and Modern Art (N) Herbert R. Cross.....	10:15	5 Industrial Styling in the Modern Manner (N) Paul T. Frankl.....	8:00
26 Meanings of Art (N) A. Philip McMahon.....	11:00	5 Fundamentals of Interior Decoration (N) Evan J. Tudor.....	8:00
26 Early Christian Painting in Italy (N) John Shapley.....	3:00	6 Greek and Roman Art (N) David M. Robinson.....	10:00
26 Elements of Modern Architectural Art (N) Everett V. Meeks.....	8:00	6 Outline History of Painting in Western Europe (M) Edith R. Abbot.....	11:00
26 Art of the Later Middle Ages (N) John Shapley.....	8:00	8 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
26 Principles of Historic Design (N) C. Hayes Sprague.....	8:00	9 Renaissance and Modern Art (N) Herbert R. Cross.....	10:15
27 Art of the Far East (N) George Rowley.....	11:00	9 Meanings of Art (N) A. Philip McMahon.....	11:00
27 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00	9 Early Christian Painting in Italy (N) John Shapley.....	3:00
27 History of Florentine Painting (N) Richard Offner.....	11:00	9 Elements of Modern Architectural Art (N) Everett V. Meeks.....	8:00
27 Contemporary Art (M) Huger Elliott.....	4:00	9 Art of the Later Middle Ages (N) John Shapley.....	8:00
28 Museum Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler.....	3:45	9 Principles of Historic Design (N) C. Hayes Sprague.....	8:00
29 Study-Hour for Salespeople and Buyers (M) Huger Elliott.....	9:00	10 Art of the Far East (N) George Rowley.....	11:00
29 Modern French Painting (N) Walter Pach.....	8:00	10 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00
APRIL		10 History of Florentine Painting (N) Richard Offner.....	11:00
2 Renaissance and Modern Art (N) Herbert R. Cross.....	10:15	10 Contemporary Art (M) Huger Elliott.....	4:00
2 Meanings of Art (N) A. Philip McMahon.....	11:00	11 General History of Art (N) A. Philip McMahon.....	3:20
2 Early Christian Painting in Italy (N) John Shapley.....	3:00	11 Museum Course for Elementary and Junior High School Teachers (M) Camilla E. Fueslein.....	3:45



## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MAR 21 1929

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

## LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 85th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

## OFFICERS AND TRUSTEES

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ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
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EDWARD S. HARKNESS	GEORGE D. PRATT
HENRY S. PRITCHETT	

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## MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

## HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
American Wing and The Cloisters close at dusk in winter.	

CAFETERIA:	
Saturdays	12 m. to 5.15 p.m.
Sundays	1 p.m. to 5.15 p.m.
Other days	12 m. to 4.45 p.m.
Holidays, except Christmas	12 m. to 5.15 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

## INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

## CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

## TELEPHONES

The Museum number is Rhinelander 7690; The Cloisters, Washington Heights 2735.